



*Dedicated to the creation
and performance of new music*

**NEW MUSIC FOR
STRINGS &
ELECTRONICS**

THE NEW YORK COMPOSERS CIRCLE
CHURCH OF THE TRANSFIGURATION
“LITTLE CHURCH AROUND THE CORNER”
1 EAST 29TH STREET, NEW YORK, NY

THURSDAY, SEPTEMBER 9, 2021

7:00 PM

THE NEW YORK COMPOSERS CIRCLE
PRESENTS
NEW MUSIC FOR STRINGS & ELECTRONICS

THURSDAY, SEPTEMBER 9, 2021

7:00 PM

String Quartet No. 1 † Jacob E. Goodman

- I. Allegro*
- II. Adagio*
- III. Rondo*

Mukuntuweap † Catherine Neville

- I. Sanctuary*
- II. Grafton*
- III. Mukuntuweap*

The Klang Quartet

Gregor Kitzis, *violin* Katie Thomas, *violin*
Arthur Dibble, *viola* Molly Aronson, *cello*

Turning in Time Debra Kaye

Kinga Augustyn, *violin*

Three Miniatures for String Trio † Timothy L. Miller

- I. Going Someplace*
- II. Having Been There*
- III. And Back Again*

Gregor Kitzis, *violin*

Arthur Dibble, *viola* Molly Aronson, *cello*

INTERMISSION

Inharmonic Fantasy No. 9 Hubert S. Howe

Molly Aronson, *cello* Hubert Howe, *electronics*

Sketches From Nature †† Kevin McCarter

- I. *Walking, with Wind in the Leaves*
- II. *Along a Stream*
- III. *Among Birds*
- IV. *Flowers*
- V. *Recollections*

Gregor Kitzis, *violin*

The Sun – for electronics ‡ Rushaniya Nizamutdinova

Immersion – for electronics ‡ Rushaniya Nizamutdinova

SQrt: Season 1, Episode 2 Eric Heilner

The Klang Quartet

Gregor Kitzis, *violin* Katie Thomas, *violin*
Arthur Dibble, *viola* Molly Aronson, *cello*

† World Premiere †† New York Premiere ‡ US Premiere

NYCC Staff for this concert:

Hubert Howe & Timothy Miller, producers;
David Mecionis, stage manager
Richard Brooks, door reception
Jeremy Tressler, recording engineer
Timothy Miller, publicity & concert programs

The New York Composers Circle wishes to thank the staff and personnel of the “Little Church Around the Corner” for their assistance with this concert.

THE PERFORMERS

KINGA AUGUSTYN is a New York City-based virtuoso concert violinist and recording artist. Ms. Augustyn has a large repertoire of more than 40 concerti, both standard and lesser known, that she has performed with such orchestras as the German Kammerorchester Berlin and the Wrocław Philharmonic. Augustyn’s expanding discography on major labels such as Naxos, includes the Paganini Caprices, which music critics consider as convincing as Perlman’s or Midori’s, and an “an enduring benchmark” (Classical Net). “Stylish and vibrant” (The Strad Magazine), and “beyond amazing, one hell of a violinist!” (The Fanfare Magazine), Kinga Augustyn is often praised for her musical interpretations. Music Web International describes her recording of the Bruch Violin Concerto with Janacek Philharmonic as “extremely moving and expressive,” characterized by “beauty, richness and smoothness of her tone,” and as “music she responds to on a deeply personal and emotional level.” Gramophone calls her “Turning in Time” album of 20th and 21st Century works “remarkable.”

Augustyn has performed as a soloist with orchestras in the United States, Europe, and Asia, including the Deutsches Kammerorchester Berlin, Magdeburg Philharmonic Orchestra, the Chamber Orchestra Leopoldinum, the Wrocław Philharmonic Orchestra, and the Riverside Symphonia. She has toured China and performed at China’s most prestigious venues such as Beijing Poly Theater and Shanghai Oriental Art Center. Other venues she has appeared at as a recitalist or chamber musician include both the Stern Auditorium and the Weill Recital Hall at Carnegie Hall, Alice Tully Hall, The Metropolitan Museum of Art, The Aspen Music Festival, and Chicago Cultural Center. In addition to concerti with orchestras and recitals with piano, she frequently performs unaccompanied solo violin recitals.

Augustyn’s most recent and critically acclaimed recording was released in 2021 by Centaur Records, and it features 20th and 21st Century unaccompanied solo violin works by Krzysztof Penderecki (world premiere of “Capriccio”), Debra Kaye (world premiere of “Turning in Time”), as well as other works, significant in the violin repertoire, by Elliott Carter, Luciano Berio, Isang Yun and Grażyna Bacewicz. Her second Centaur Records release in 2021 is “La Pasión”, which features 6 Tango-Etudes for Solo Violin by Astor Piazzolla.

Ms. Augustyn studied at The Juilliard School with Dorothy DeLay, Cho-Liang Lin, and Naoko Tanaka, and earned there both the Bachelor and the Master

degrees. She also holds a doctorate from the Stony Brook University where she worked with Phil Setzer and Pamela Frank. Kinga Augustyn plays on a violin made by Joseph Gagliano in 1774, generously on loan to her from a private collector.

New York City based cellist **MOLLY ARONSON** is a player known for her "solidity and verve" (San Francisco Classical Voice). She enjoys a diverse career as a soloist, chamber and orchestral musician, and pedagogue. As a chamber musician, Molly has performed across the United States and internationally. Some highlight engagements include the Embassy Series, Savannah Philharmonic Chamber Music Series, Luzerne Festival Series, The DiBlasi is Series at the Hyde Museum, Chamber Players International, Chateau Festival in Paris and Berlin, Mohawk Trails Concerts, Interlochen Faculty Chamber Series, and at Carnegie Hall with both Amazonas and the Larchmont Chamber Players. Molly frequently plays with such ensembles as the Highline String Quartet, Klang Quartet, Ouluska Pass Chamber Ensemble, and toured across the country with Eric Genius' Concerts for Hope, performing piano trio music in state prisons.

Working with larger ensembles, she has been guest principal cello with the New York Chamber Players, Mid-Atlantic Symphony, Glens Falls Symphony, Brooklyn Chamber Orchestra, Garden State Philharmonic, and performed with the cellos sections of the Savannah Philharmonic, Monteux Winter Festival Orchestra, Long Island Concert Orchestra, and New York Metamorphosis Ensemble. Molly has been a soloist with the Valley Winds, Holyoke Civic Symphony, Interlochen Arts Academy Choir, and a featured performer with the Opus One Chamber Orchestra, Purchase Symphony Orchestra, and New York Virtuosi Orchestra.

As a proponent of new music, Molly frequently premieres, performs, and records the works of contemporary composers. She has had the opportunity to work directly with numerous composers including Pulitzer Prize winner Paul Moravec, Guggenheim Fellow Felipe Salles, Nicholas Virzi, Nick DiBernadino, Shelley Washington, Gemma Peacocke, Rob Deemer, Saad Hadad, Michael J. Vince, Matthew Recio, Spencer Snyder and Masatora Goya. Molly has performed on such series as Bargemusic: Here and Now, Fordham University at Lincoln Center Concerts, the Composer's Voice, Lex54 Concerts, Interlochen New Music Series, and was featured in *The Crook of Your Arm* as a performer and actor as a part of FRIGID, the NYC Winter Fringe Festival. She currently is working with the American Composer's Alliance to record multiple works for release throughout the 2021-2022 season.

Not limited to the realm of classical music, Molly has performed with popular music artists such as Josh Groban, Rod Stewart, Michael Bubl , Andrea Bocelli, 2Cellos, The Irish Tenors, Disturbed, Il Divo, and Celtic Thunder at venues such as Radio City Music Hall, Madison Square Garden, TD Garden,

Mohegan Sun Arena, Saratoga Performing Arts Center, and XL Center. She appeared with Vanessa Williams at Lincoln Center, the Songwriter's Orchestra, played on Sessions at the Hempstead House jazz series, and has recorded on soundtracks for Warner Brothers, Sundance, and Moonshine films.

Molly is currently on faculty at Bloomingdale School of Music, The St. Thomas Choir School, and maintains a large private studio in New York City. Her students have been admitted to the New York Youth Symphony and the Interscholar Orchestras Symphony, NY All-State, and have won the Luzerne Music Center Concerto Competitions, Elite Music Competition, New York Concert Festival International Competition, and The Frank Sinatra School of the Arts Concerto Competition. They have been accepted to music programs at Boston Conservatory, NYU, Purchase College Conservatory of Music, the Queens College - Aaron Copland School of Music, and SUNY Fredonia. She has taught as an adjunct cello instructor at SUNY Purchase, was a teaching artist with the InterSchool Orchestras, held faculty positions at Larchmont Music Academy, Luzerne Music Center, Interlochen Arts Camp (Teaching Fellowship), and was a chamber music coach for the New York State Summer School of the Arts – Orchestral Studies.

Molly received a Bachelor of Music from the University of Massachusetts Amherst, and a Master of Music from SUNY Purchase Conservatory of Music. Her primary teachers include Astrid Schween, Julia Lichten, and Eugene Moye.

Juilliard-trained violist and violinist **ARTHUR DIBBLE** is enjoying a wonderful free-lance musician's life in New York City. Diverse styles of music have taken him all over the world, from touring with Barbra Streisand, Led Zeppelin, various string quartets and the St. Louis Symphony to right here at home on the major stages of New York City and the surrounding region with orchestras, chamber groups and Broadway stars. Arthur enjoys teaching and performing for the Chamber Music Society of Lincoln Center and the Midori Foundation in inner city schools. He is also the Director of Summer Trios, a summer chamber music festival for amateur musicians. You can also often find him in recording studios during the day, Broadway show pits in the evenings, feeding his espresso obsession in a café, or ice skating with his high school-aged son and daughter.

GREGOR KITZIS, first violinist and leader of the Klang Quartet, is a founding member and first violinist of The Ouluska Pass Chamber Music Festival in gorgeous Saranac Lake, N.Y., has performed and recorded with orchestras including The Orchestra of St. Luke's, Blanche Moyes's New England Bach Festival, Concordia, Long Island Philharmonic, and Bang On A Can's Spit Orchestra.

Gregor has performed with new music groups including, Modern Works, Ensemble 21, North/South Consonance, Essential Music, Common Sense, The Group For Contemporary Music, and the Crosstown, Xenakis and S.E.M. Ensembles. He has also performed with many bands, including Songs From a Random House, Gawk, Church of Betty and Voltaire.

Over the span of his career, Gregor has played everything from solo and chamber music recitals and Broadway Shows to rock, ragtime, Klezmer, Indian and Tango in venues ranging from Carnegie, Merkin, Avery Fischer and Alice Tully Halls to CBGB's, The Kitchen, and The Knitting Factory.

He also owns an inspiring collection of old French bows featuring examples by Tourte, Peccatte, and a Voirin and plays an old, Italian violin made in 1700 by Giovanni Grancino.

KATIE THOMAS Astonishing audiences with her musical vitality, Katie Thomas brings incredible confidence, versatility, and artistry to her musical performances. Her work attracts both critical and professional praise, and reflects her adaptability as a soloist, chamber musician, and an orchestral leader. Ms. Thomas has collaborated with many prominent orchestras, including the Mimesis Ensemble, North Carolina Symphony, New York Concert Artist Symphony Orchestra, New York City Master Chorale, Youth Orchestra of the Americas, and the Orquesta Sinfónica Nacional in Santo Domingo.

She has worked with luminary conductors such as Valery Gergiev, Kurt Masur, Carlos Miguel Prieto, John Rutter, and Philippe Entremont.

Katie Thomas was born in Burlington, North Carolina. At the age of four, she began her studies on the violin and fondly recalls going to sleep at night to the sound of her father playing the piano. She continued her studies with Dorothy Kitchen at the age of 9 and at the age of 14, she won acceptance to the North Carolina School of the Arts where she studied with Sarah Johnson. She was recruited by Lucie Robert to study at the Manhattan School of Music where she attended on a merit scholarship and earned both Bachelors and Masters degrees. Her contributions while in school earned her the Hugo Kortschak Award for Outstanding Achievement in Chamber Music upon graduation.

Her solo appearances with orchestras include the Blue Ridge Symphony Orchestra, and I Solisti Chamber Orchestra, performing Tchaikovsky, Beethoven, and Vivaldi. She has given solo recitals on three continents and has performed in major halls all around the world, including Carnegie Hall's Stern Auditorium and Weill Hall, Allice Tully Hall, Avery Fischer Hall, and Château de Fontainebleau. Radio and broadcasts of her work have been aired and streamed live via Internet on the New York Times NPR Station WQXR.

THE COMPOSERS

JACOB E. GOODMAN, Founding President of the New York Composers Circle, is Professor Emeritus of Mathematics at CCNY. He has composed all his life and has studied composition with Ezra Laderman and David Del Tredici.

Recent compositions include a set of six intermezzi for piano, three song cycles, a quintet for flute, strings, and piano, “Variations for a Rainy Afternoon” for flute, violin, cello, and piano, a prelude for saxophone and piano, a set of nocturnes for violin and piano, a string quartet, two sets of variations on fragments of themes by Schubert and Mussorgsky, and the score for the documentary film “Meet Me at the Canoe,” produced for the American Museum of Natural History by his daughter Naomi Goodman-Broom. He currently lives in San Rafael, California.

He writes, “The string quartet you're going to hear – my first – was written over a period of five years. Originally conceived as simply an Adagio for String Quartet and performed at a New York Composers Circle concert about six years ago, I decided that the piece would make an ideal slow movement for a full three-movement work. My move to California, then the COVID pandemic, interfered with my plans; but here, finally, is the Klang Quartet performing the world premiere of my *String Quartet No. 1*.”

ERIC HEILNER, a lifelong rock & roll, and R&B keyboardist, finds himself venturing into the classical composition field for reasons that he does not fully comprehend (although he has ruled out financial gain as a motive). While his primary focus is composing chamber music, he can still be found playing in various clubs and seedy bars in New Jersey.

He writes, “*SQrt: Season 1, Episode 2* is an homage to movement three of Beethoven’s *String Quartet No. 15 in A minor, Op. 132* as filtered through Memphis R&B. The middle section was inspired by Bettye LaVette’s version of *Where a Life Goes* (written by Randall Bramblett) from her album *Worthy*.”

HUBERT S. HOWE was educated at Princeton University, where he studied with J. K. Randall, Godfrey Winham and Milton Babbitt, and from which he received the A.B., M.F.A. and Ph.D. degrees. He was one of the first researchers in computer music and became Professor of Music and Director of the Electronic Music studios at Queens College of the City University of New York. He also taught at the Juilliard School for 20 years. In 1988-89 he held the Endowed Chair in Music at the University of Alabama in Tuscaloosa. From 1989 to 1998, 2001 to 2002, and Fall 2007, he was Director of Aaron Copland School of Music at Queens College of the City University of New York. He has been a member of the

American Composers Alliance since 1974 and has served as President from 2002 to 2011. He is a member of the New York Composers Circle and has served as Executive Director since 2013. In 2009, he founded the New York City Electroacoustic Music Festival, and he continues as Director. Recordings of his computer music (Overtone Music, CPS-8678, Filtered Music, CPS-8719, and Temperamental Music and Created Sounds, CPS- 8771) have been released by Capstone Records, and Clusters has been released by Ravello Records.

He writes, “In my previous inharmonic fantasies, I have compressed or expanded the components of a sound into various intervals, ranging from two octaves and a fifth to as small as a perfect fourth. While these create quite interesting sounds in higher octaves, they do not work as well for lower sounds. In this work, I employ frequency shifting, which allows the partials to be spread over much wider intervals. The process involves taking the first 24 partials of a tone and shifting them up arithmetically by about the interval of a tritone, preserving the equal distance between the partials but not the ratio between them, so that they are no longer in a harmonic relationship.”

“The components of each tone are introduced either as a complex envelope, where they each fade in and out over the course of the duration, or are attacked individually and then fade out. These are represented by the instruments designated as “1” and “2” in the score. The order in which the partials enter is related to the harmony of the context in which the notes occur. Different sections of the piece use different numbers of components and different partial sequences.

“The score does not show the true durations of the notes in the fixed media part, except in the passages where the cello does not play; the score shows only the attack times and the pitches. The score also shows only the underlying notes, not the inharmonic components, for which there are many for each note shown.”

DEBRA KAYE is an award-winning composer of chamber and orchestral music, art songs, choral, and theatrical works whose catalog continues to grow through a steady stream of commissions and collaborations. Debra’s musical language is described as “*deep...clever, melodic, rhythmic, and visceral*” (sonograma.org).

Upcoming premieres include commissions for a jazz influenced quartet for tenor sax, piano, bass, and drums inspired by the photography of Gus Foster, premiering at the Harwood Museum in Taos, NM, and a new work for flute and piano to premiere at Carnegie Hall’s Weill Recital Hall.

Other recent highlights include commissions from Kyo-Shin-An Arts, the Howland Chamber Music Circle, Portland Youth Philharmonic, and performances by the Lincoln Trio and an upcoming performance by the Daedalus String Quartet.

Recognized with multiple ASCAP Plus Awards, other honors include grants from Meet the Composer, Mannes College, Harpsichord XXI, New School University, Atlanta Music Teachers Association, Edward T. Cone Foundation, and composing residencies at the Millay Colony and Helene Wurlitzer Foundation. An advocate for new music, Debra serves on the board of New York Women Composers and is an associate director with Composers Concordance. Her debut album And So It Begins (Ravello Records), produced by Grammy winner Judith Sherman, was on Ted Gioia's list of top 100 CD's and described as "...inspirational...an album that will surely stand the test of time" (babysue.com).

She writes, "I wrote *Turning in Time* for virtuoso violinist Kinga Augustyn. She asked for a piece inspired by Bach's *Chaconne in D minor*. As I listened to the *Chaconne*, its repeated bass line and slowly unfolding variations got me thinking about time, and cycles in life, of returning to the same themes in a different way, and how the same things, events etc., carry different meaning over time. *Turning In Time* reflects upon this idea through its form. Bach-like phrases periodically intersperse the 21st century landscape. As in Bach's chaconne, motifs return in variation, juxtaposing past and present, reflecting on things that have changed and what remains the same, in a conversation between the "then" and the "now."

Ms. Augustyn recorded *Turning in Time* on a recent Centaur Records release. The piece was described as "a work of utter beauty and wonder" (World Music Report). To read more about the creation of the piece: Article #2 - Toward a Music of the Spheres <https://nmbx.newmusicusa.org/toward-a-music-of-the-spheres/>."

KEVIN McCARTER writes music for orchestra, chamber ensembles, chorus, solo instruments, and voice. His orchestral works include *Opening Ideas* and *All Along*, recently released by Navona Records on the album *Prisma 5*. His chamber, solo, and vocal works have been performed at NYCC concerts, Mostly Modern Festival concerts, and a variety of other venues.

He writes, "*Sketches from Nature* is a suite in five movements. The first three derive musical gestures from sounds of nature. We hear the presence of an observer, too: in the sound of footsteps in the first movement and in attention shifting from one sound to another. The fourth movement is inspired by the shapes and colors of flowers. The final movement is filled with memories of sounds and images from the first four movements."

TIMOTHY LEE MILLER is a prolific composer, arranger, orchestrator, and publisher writing contemporary concert music for chamber ensembles, orchestra, wind ensemble, and voice, as well as jazz music for big bands and small combos.

He has earned degrees from the University of Tennessee (BS Music Ed, 1984), the University of Miami (MM Media Writing and Production, 1990) and Vermont College of Fine Arts (MFA Composition, 2013). His principal composition teachers have been John Anthony Lennon, James Progris, Tamar Diesendruck, Jonathan Bailey Holland, Andy Jaffe, John Fitz Rogers, and Roger Zahab. He has received numerous commissions and awards, including several ASCAP awards. His works have been performed throughout the US, Europe, Russia, and China. His music is recorded on ERMMedia, Novana Records, Ansonica Records and Phoenix Classics, and distributed by Subito Music, Inc., and J.W. Pepper.

Recent activity includes the completion of a chamber opera called *The Bird Lady*, and he is currently in talks with OperAvant for a possible production of the two-act opera in 2022. In September 2020, he was commissioned by Dan Qiao and Carolyn Regula for a violin-cello duet for their *Mirror 2 Mirror* recording project, which is to be recorded in late 2021 for a CD release in 2022.

In November 2015, Miller was part of the PARMA Recordings venture with eight composers who traveled to Cuba to record new music with musicians in Havana under the People-to-People humanitarian program. Two of his big band jazz charts, *Hot Miami Nights* and *On An Autumn Day*, were recorded by the band Ikerere, and then released on the two-disc set ABRAZO: The Havana Sessions (AN00001). The CD to date has received worldwide critical acclaim and was in consideration for a Grammy nomination in 2016.

He writes, “*Three Miniatures for String Trio* comes from a series of “home and away” pieces written about the experience of traveling. The work in three short movements, or miniatures, is playful and fun in the first movement almost reminiscent of the coyote and roadrunner cartoons, with the second movement being more reflective and somewhat melancholy. The third movement borrows a notion from Stravinsky’s *Le Sacre* to create a driving kind of motion that pushes toward a final resolution of arriving back home again.”

CATHERINE NEVILLE – Since composing her first serious piece in 2017, Ms. Neville’s music has premiered in New York City, Seattle, Moscow, San Diego, Baltimore, and Birmingham, Alabama. In 2021, Mrs. Neville won the “Audience Choice Award” from the Spread Spectrum Music Festival in Moscow. Mrs. Neville was a featured composer in the “The Muse’s Voice” concert series at Barnard College in 2019. Her Carnegie Hall debut will take place in February of 2022.

A clarinetist, Mrs. Neville has performed with several chamber and orchestral ensembles in the New York City area and has performed as a solo recitalist in venues across Long Island. As a music educator, Mrs. Neville has

taught instrumental and classroom music for children of all ages.

Mrs. Neville currently studies composition with Jeff Nichols at the Aaron Copland School of Music, Queens, New York. She holds a Master of Science Degree in Music Education from Hofstra University, awarded with Distinction, and a Bachelor of Music degree from SUNY Stony Brook, where she was the winner of the annual Concerto Competition and earned an Undergraduate Research in the Creative Arts fellowship.

She writes, “In the summer of 2019, before the pandemic, I made a trip to Utah to visit Zion National Park. One of the Might Five national parks in that state, it was an unforgettable journey, filled with beauty of all sizes, from breathtakingly grandiose views to flocks of hummingbirds hovering over the river. Each day, our hikes would begin with a ride on a shuttle bus from the visitor center to the trail head. In those buses, a pre-recorded message told passengers about the park, including that the original Paiute name for this area is Mukuntuweap, which translates to “straight up land.

“As I began writing music inspired by our visit, *Mukuntuweap* was the only choice for a title. Each movement of the work illustrates a specific experience within and around Zion. The first, *Sanctuary*, depicts rising before dawn and heading out to the trails; for this movement I was specifically imagining the Emerald Falls trail. The second movement, *Grafton*, is a memory of an abandoned town near the entrance to the park: Grafton, Utah. I was struck by the fleeting efforts of humanity to carve out a life among the enormous and eternal rocks; this movement conveys the sense of timelessness we experienced there. Finally, in the third movement, *Mukuntaweap*, I reflect on the simple peace, joy, and wonder the trip inspired.”

RUSHANIYA NIZAMUTDINOVA graduated from the Moscow State Conservatory as a composer. She is a participant of international festivals (Columbus, New York (USA), Osaka (Japan), Glasgow (UK), Barcelona (Spain), Saint-Petersburg, Moscow (Russia), concerts in Germany (Berlin, Karlsruhe), UK (Bangor), Moscow (Russia), Ireland, radio show (UK). She was a director of Spread spectrum contemporary arts festival. Her compositions have been included in the repertoire of professors at the Universities of Mississippi, Texas, and Connecticut. Rushaniya has different publications (regarding CIME-ICEM, IT terminology in tech art etc.). R. Nizamutdinova is a bachelor's student in software engineering and an employee of the GDC-Services IT company.

She writes, “The main parts of *The Sun* were modified in various programs (Reaper, Spear, etc.): stretched in time, changed the pitch, separated an individual timbre, partially combined with the original sound, etc. This way I drew the reflection of sun in water and change of its color.

Immersion was created with five different programs. The main part of my work, and also the basic timbre has been created in Pure Data by combining and processing the sounds of different groups of oscillators. I modified parts of this work in various programs: stretched in time, changed the pitch, separated an individual timbre, partially combined with the original sound, etc.

“The idea for my composition: maintaining rational thinking in complex emotional situations, immersion in a sadness and going out of it. The desire for monotimbral music is a consequence of the idea of composition.”

The New York Composers Circle

Now in its nineteenth year, the New York Composers Circle is an artistic and educational organization of composers and performers dedicated to new music, whose mission is to promote public awareness and appreciation of contemporary music through concerts, salons, and other events in the New York metropolitan area. The NYCC assists composers in the creation of new concert works of all genres, arranges for their performance, and offers its resources toward the development and education of new audiences for new music.

For its members, the New York Composers Circle offers a variety of opportunities for presenting for feedback works in progress at monthly salons which are also open to the public, performing completed works in concerts, and fostering collaboration and development, both artistic and professional, with other composer and performer members. The NYCC also offers an annual composition competition for non-member composers, with the winning works being performed on one of its regular series concerts. For the sophisticated concert-going public, the NYCC offers as many as eight concerts a year of its members' works, including jazz concerts and at least two non-series concerts of special performances, all which are curated by a jury of members headed by Program Committee Chair, Linda Marcel. And for members of the public who have not yet been exposed to much contemporary concert music, the NYCC sponsors an outreach program, in which we send composers and performers out to various institutions, including high schools and senior centers, to perform music of the 20th and 21st centuries accompanied by talks about the music.

Inspired by a workshop at the American Music Center, Jacob E. Goodman founded the New York Composers Circle in the spring of 2002 as an association of composers meeting regularly to play their music for one another. It soon became apparent that we had the artistry and commitment to present our music before an audience. In May 2003, the New York Composers Circle produced its first public concert at Saint Peter's Church, featuring Pulitzer Prize-winning composer David Del Tredici along with eleven of the NYCC's original members. This well-attended concert was favorably reviewed in the *New Music Connoisseur*. That commitment lives on in today's concerts.

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If you enjoyed tonight's concert and would like to help us in our efforts to build new audiences for new music, please consider becoming a Friend of the New York Composers Circle by contributing today.

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